

# WARRANT OUT FOR GRIFFIN.

**Bold Swindler Accused by a Former Business Associate.**

**IT WAS NOT SERVED.**

**When the Bubble Burst the Mysterious Promoter Made a Hasty Exit.**

**HE GOT ABOUT \$135,000.**

**Elaborate Plan to Loot Wall Street of Many Millions Met with Failure.**

**HIS PENITENTIARY RECORD.**

**Black Pages from His Past Unfolded by the Journal's Disclosure of His Operations in New York.**

Some of Griffin's Victims.	
George de Metz.....	\$15,000
West Asbury Water Company.....	20,500
H. E. Foxall.....	1,000
Henry W. Leroy.....	1,200
James C. Caldwell.....	5,000
Cornelius Fluke.....	1,000
Johnes & Travis.....	1,000
Owners of Islip Land.....	15,000
Climax Tanning Company.....	500
E. V. Machette.....	4,000
Canadian Painters.....	50,000
London Investors (in bonds).....	1,000
Bowling Green Building.....	7,000
A. W. Benson & Co.....	500
Cooke Bank Note Co.....	100
Farmers' Loan & Trust Co.....	175
Dr. Frank L. Yarnall.....	140
Johanna Alexander (type writer).....	75
Office boys.....	5,000
Others for petty amounts (estimated).....	
<b>Total.....</b>	<b>\$135,190</b>

The disclosures made by the Journal of the remarkable operations of Dr. G. Hamilton Griffin, promoter, have brought to light two interesting facts.

One is that a warrant for his arrest was recently issued from the District Attorney's office at the instance of one of his business associates, Howard E. Foxall, who had discovered what a bold promoter the suave and pompous Doctor is. This warrant was not served, because the Doctor satisfied, for the time being, the claim which Foxall held against him.

The second fact is that every one of the innumerable companies which Griffin "organized" were financial balloons, so to speak, and that, with his disappearance, all of them collapsed beyond hope of resurrection.

Some have said that if he had a "shell game" to work he would rather look for dopes on Broadway than on any other thoroughfare in the world. This fling at the unscrupulous investors who swarm in and out of the lives in Wall Street seems to have been regarded as a solemn truth by Dr. Griffin. He boasted that he was the champion "organizer" of the universe.

"He organized as many as two big companies a day," said E. V. Machette yesterday. "He was a noncommittal on the subject. Why, one day a fellow came in here with an ordinary nosebag for horses and mules, and he hadn't been here five minutes before Griffin had organized the 'Horse's Friend Company, Limited,' with a capital stock of \$1,000,000."

It was his plan to loot Wall Street to the tune of two or three million dollars and then get away. How he missed doing so by a hair's breadth is in itself an interesting story. He landed here about ten months ago and immediately introduced himself as the sole owner and proprietor of the Nainam Coal Mining Company of British Columbia. Through letters obtained in Chicago he met a large number of influential investors. These looked up the rating of the Nainam Coal Mining Company and found that it was excellent.

**Air Castles Tumble.** Griffin stated that for purposes of development he wished to issue \$1,500,000 worth of gold bonds. If he could float these he declared that he would invest in the West Asbury Water Company, the Central Islip Land Company, the Climax Quick Tanning Company and a half dozen other corporations which were then organized or proposed. The obstacle after another prevented his floating the bonds here, so he bundled off to Montreal, Canada, with them, and the Western Loan and Trust Company promised to pay him \$100,000 in cash on them. How that company deposited these bonds with the Clydesdale Bank in London, and the story of how it was lost, is a story which has been told in the Journal. Griffin was connected with the real Nainam Coal Mining Company and that the papers which he had represented nothing more than an option on a lot of worthless bonds.

That was the beginning of the end of his Wall Street career. One by one his air castle corporations began tumbling until to-day not one of them exists in any shape further than upon richly embossed stationery, which he left behind. To be sure, there are a few good concerns whose names he appropriated in unwarranted fashion. The Third Street Traction Company, for instance, which he gave a capital of \$10,000,000, has since been resolved into the American Electric Traction Company, with the very reasonable capital of \$500,000, and those who know Captain J. M. Murphy, the inventor, are confident that his will prove a thoroughly successful corporation.

**Dreams of a Day.** The Panther Mountain Coal and Coke Company, the Pitch Chemical Company, the Tennessee Manganese Company and the Climax Quick Tanning Company were all in prosperous condition before Dr. Griffin assumed control of them and attempted to inflate their capital far into the millions and millions of dollars, and they are still in existence upon a healthy basis, but each of them is still keenly sensible of the blight cast upon their names by the



Marquis Ito, who, with Other Distinguished Japanese, Was Brought to the Waldorf.

# MARQUIS ITO SINGS AT SAHKI.

**Japan's Ex-Minister the Guest of Honor at a Banquet.**

**WINE IN A SHIELD CUP.**

**Distinguished Visitor Says His Country's Praiseworthy Art Is Modern.**

Marquis Ito dipped his lips in the immense cup formed like a shield, filled with saiki, over which had been strewn leaves of golden chrysanthemums in order that those who drank might live long, at the banquet attended by the Japanese Minister, the secretaries of legation, the Consul and merchants of New York in the State apartments of the Waldorf last night.

Then the cup was passed to each guest and the wine was drunk with singing, round dances of the eighth century, and especially the round dance composed by Dainagon Ootomo, the first lines of which are, "Tell me who the sage is who declared that wine was a salutary thing?"

The table, served in the European fashion, was surcharged with silver, champagne cups, game patties, ices, fruits and flowers. The guests listened with deference to Marquis Ito, who spoke almost constantly. His eyes glistened, his gestures were quick and expressive. His face of bronze with copper tints, under the yellow shade of the small lamp at his plate, had the delicacy of a cameo.

There had been an interchange of gifts, which were subjects of interminable conversation. Among them was a gown of crepe of Yedo, embroidered in gold and silk on a pigeon-throat colored background in tints beginning and finishing with violet, and a strip of black velvet on which was embroidered a double, knotty bamboo branch. The originality of this embroidery consisted in the liberality of the design, and in the opposition, hardly perceptible, of green gold leaves with red gold stems.

There was a panel of lacquer, on which was a branch of magnolia in bloom in a vase of green bronze, studded with gold. The flowers were carved in ivory and the buds in fragments of jade almost transparent. There were four or five Kake-monos, bands of gauze painted in water colors. Marquis Ito talked learnedly about every one of these objects of art. He said of lacquer:

"Under the reign of Tokko-Tenno, twelfth Emperor, who reigned from 71 to 130 of the Christian era, Prince O-Tsu, discovered the 'rins verulefer' and commanded Toko Hira No Seidume to manufacture objects covered with the lacquer of that tree. The masters of lacquer were interrupted by civil wars from 604 to 910, but their art attained its excellence in 1650."

Marquis Ito's guests were not surprised at the clearness of his memory. He spoke of sword guards, necklaces, vases, bronzes soft as wax, paintings, music, painting artists, attributing degrees of merit and classifying schools without a moment of hesitation.

"Are the masterpieces which you admire so much and describe so well, ancient?" a layman, stayed in the company, asked. "Japan's Greatness is Modern."

"There is nothing great which is ancient in Japan," Marquis Ito replied, with one of his enigmatical smiles. "Japanese art has no antiquity. All the ancient art of Japan is an imitation of Chinese art. All of it came from the Celestial Empire. Pottery, bronzes, founders, painters, ivory carvers, were Chinese or Japanese who had been educated in China. Korean potters made the first Japanese vases."

"Gordaya Shonshi, creator of the famous porcelain, learned how to make kilns in China. Sesshu, who was a priest in his youth and became one of Japan's great painters, studied his art in China in the fifteenth century. Even music and the dance were introduced from Kudara by a Japanese. Do you wonder, then, at our love for everything modern?"

Marquis Ito said, "Bronzes soft as wax, paintings true to life, embroideries that are tender pictures, delicate iron carvings—all art of Japan that artists care for—less than eight centuries old. All progress is slow and regular. Our social state is the effect of the conditions which preceded it. We are manufacturing art objects for export, of course, but we are doing great work always."

"In our country, you know, a peasant who has only a few acres of ground makes a cascade, plants in it an apricot tree and enjoys for hours the blooming of the tree above the noise of the water, as a painter or a poet would."

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Marquis Ito's guests were not surprised at the clearness of his memory. He spoke of sword guards, necklaces, vases, bronzes soft as wax, paintings, music, painting artists, attributing degrees of merit and classifying schools without a moment of hesitation.

"Are the masterpieces which you admire so much and describe so well, ancient?" a layman, stayed in the company, asked. "Japan's Greatness is Modern."

"There is nothing great which is ancient in Japan," Marquis Ito replied, with one of his enigmatical smiles. "Japanese art has no antiquity. All the ancient art of Japan is an imitation of Chinese art. All of it came from the Celestial Empire. Pottery, bronzes, founders, painters, ivory carvers, were Chinese or Japanese who had been educated in China. Korean potters made the first Japanese vases."

"Gordaya Shonshi, creator of the famous porcelain, learned how to make kilns in China. Sesshu, who was a priest in his youth and became one of Japan's great painters, studied his art in China in the fifteenth century. Even music and the dance were introduced from Kudara by a Japanese. Do you wonder, then, at our love for everything modern?"

Marquis Ito said, "Bronzes soft as wax, paintings true to life, embroideries that are tender pictures, delicate iron carvings—all art of Japan that artists care for—less than eight centuries old. All progress is slow and regular. Our social state is the effect of the conditions which preceded it. We are manufacturing art objects for export, of course, but we are doing great work always."

"In our country, you know, a peasant who has only a few acres of ground makes a cascade,